

Artists Striving To End Poverty

A faded, light purple background image of a young girl with dark hair, wearing a dark jacket, playing a violin. She is looking towards the camera with a slight smile. The image is centered and serves as a backdrop for the text.

Volunteer Artist Educator Training Manual

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VOLUNTEERISM

Definition:

Volunteer- a person who freely offers to take part in an enterprise or undertake a task.

“Can I see another’s woe, and not be in sorrow too? Can I see another’s grief, and not seek for kind relief?”

-William Blake; English poet, painter, and printmaker.

Many people volunteer their time and energy freely, as the definition suggests, because they seek experiences that will uncover truths about themselves and humanity. It is a search that transcends personal gains and aspirations. It is a search that involves selflessly serving others in their pursuit of happiness, sometimes even at the expense of one’s own happiness. Volunteering is, and has always been, a high-risk undertaking with the serious probability of no tangible return.

What does it mean to be an ASTEP Volunteer?

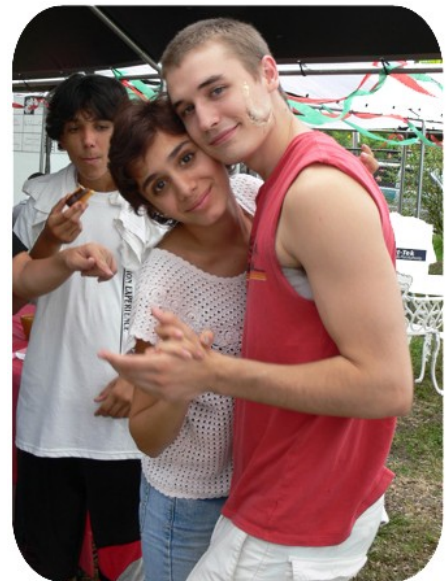
“In order to create art, community, a classroom, or anything else, you need a situation that is saturated with love and support beyond question. That is what ASTEP has to offer.”

-Seth Numrich; ASTEP Volunteer.

People volunteer for a plethora of reasons. Some volunteer for the purely altruistic experience, some for excitement and some for the educational experience. Some people feel they might learn something new or because they want to meet new people who live lives different to theirs, or more pragmatically, they might have something to offer someone else.

ASTEP finds the best volunteers are those who feel they have as much to learn as they have to give. Volunteering with ASTEP requires a clear understanding that to ‘serve’ is not simply teaching a skill, but rather the ability to walk alongside our students, learning and creating together.

Volunteering can be a great way for people from different cultures and communities to learn about each other. For this to happen, a person needs to be ready to share and learn from those they visit. As the Head of International Volunteering at Volunteer Service Overseas states, *“...volunteers [must] adopt the humility and the commitment to learning that will be crucial if they are to be effective.”*

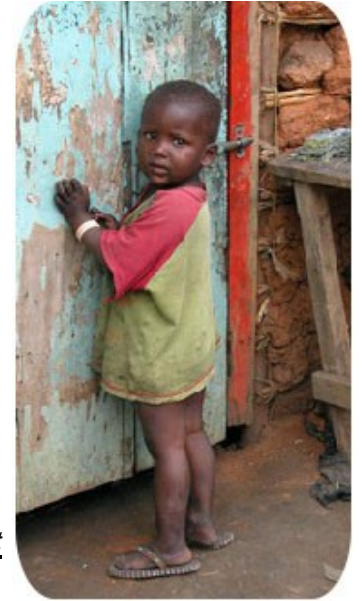


The ASTEP Methodology.

An ASTEP Volunteer's mission is to empower each child to have an active, positive role in the development of their own life and the life within their community. Through the arts, an ASTEP Volunteer aims to develop a synergistic environment that inspires self expression and innovative solutions to everyday challenges.

Child Poverty: *"Children experience poverty as an environment that is damaging to their mental, physical, emotional and spiritual development. Therefore, expanding the definition of child poverty beyond traditional conceptualizations, such as low household income or low levels of consumption, is particularly important. And yet, child poverty is rarely differentiated from poverty in general and its special dimensions are seldom recognized.*

Children experience poverty with their hands, minds and hearts. *Material poverty – for example, starting the day without a nutritious meal or engaging in hazardous labor – hinders emotional capacity as well as bodily growth. Living in an environment that provides little stimulation or emotional support to children, on the other hand, can remove many of the positive effects of growing up in a materially rich household. **By discriminating against their participation in society and inhibiting their potential, poverty is a measure not only of children's suffering but also of their disempowerment.**" - UNICEF*



Listening to Individual Stories

Whether it is a child's life story sung in an aria, a father's troublesome history represented in a set of tableaux, or the few joyful moments in a child's life shared over dinner, as ***ASTEP Volunteers we use the arts to uncover and share the truth in our lives and the lives of the children we work with.*** By pursuing the process of understanding and accepting responsibility for the past, we can take control of our future out of the hands of oppressive circumstances and into the present. Therefore we must create an outlet that allows our students to share their story, free from judgment and persecution. ***As ASTEP Volunteers, we guide our students through a creation process that challenges them to reflect on their lives and empowers them to believe that they deserve the attention and respect of others.***

These are rare and significant experiences in the lives of our students and are therefore fundamental to our work. Whether a personal truth is communicated in performance, during lunch, or in a private journal entry, our job is to create an environment of trust unlike any environment our students have ever experienced. Even if students never reveal their innermost self to you, know that by simply getting them to perform confidently you have done your job.

The process of self-identification is a key factor to the growth and development of any individual, especially those who exist in a more marginalized reality. ASTEP aims to empower children whose voices often go unheard in their own societies. By assuming a child only relates to, or associates with, a particular culture or subculture we are limiting that child's opportunity to define him/herself.

As ASTEP Volunteers, our duty is to remain objective and facilitate students' personal storytelling by posing questions that the students can then explore through their work. By asking open-ended questions in the classroom, an educator is actively encouraging his/her students to process the world around them and self- identify with the experiences and environments they so choose.

There is often an inherent healing power within this type of creative process of art making. When used in this way art can be very therapeutic; this process is sometimes referred to as art therapy. "The creation of art poses the opportunity to express one's self imaginatively, authentically, and spontaneously, an experience that, over time, can lead to personal fulfillment, emotional reparation, and recovery." (Malchiodi, 2006) Art can also be seen as a means of symbolic communication of issues, emotions, and conflicts.

The provocative nature of creating art from individual stories can often lead to a child revealing 'sensitive' information about him/herself. A student who discloses trauma or distress in this way may be feeling scared, guilty, ashamed, angry; or powerless, and you may feel a sense of outrage, disgust, sadness, or disbelief at what they communicate to you. As artists who find power in vulnerability and compassion, we often latch on to the suffering of others and want to take on their personal struggles as if they were our own. You may even be asked by these children to help carry their emotional or physical burden. You must remember that is NOT your responsibility.

"Every child has the right to health and a life free from violence. Each year, though, millions of children around the world are the victims and witnesses of physical, sexual and emotional violence. Child maltreatment is a huge global problem with a serious impact on the victims' physical and mental health, well-being and development throughout their lives – and, by extension, on society in general." -W.H.O. (World Health Organization)

As ASTEP Volunteers, the way we help is through our art. It is not our place to become personally engaged in solving the community's underlying and embedded issues. Trust that these long-term issues are being dealt with by ASTEP and the Partnering Organization. Always keep in mind that you are an intricate part of something much larger than yourself.

HOWEVER never withhold information that you should share with your ASTEP Volunteer Coordinator. Always report stories of an abusive or oppressive nature to your ASTEP Volunteer Coordinator or Director of the Partnering Organization. These types of 'sensitive issues' include events or situations which are highly concerning, may pose a potential liability or represent a security risk to the well being of the children, volunteers or staff. These may include but are not limited to allegations of abuse, violence and or serious misconduct by staff, volunteers or other students.

If a student asks to share something personal with you, consider the following:

Assign a specific meeting time: Whether it is that moment, or in the near future, find a time where the two of you can share privately but still in the line of sight of others. It is paramount that you demonstrate to the student that you care and are concerned. Demonstrate that the child is your priority.

Practice ‘active listening’: help the student feel comfortable by paying close attention to your body language. Care is best expressed by listening carefully to what the student says, telling the student that you believe him or her. Always acknowledge their story as a truth. Ask questions relative to their experience but do NOT push for details. Ask innocuous questions like ‘How do they feel about the situation?’, ‘How do they feel towards those involved?’ or ‘How did they feel at the time of the event/circumstance?’.

Find out what’s next: Ask the student what the course of action has been and/or what they would like it to be or continue being. Always advise the child to speak with the local partnering staff as a means for support. Do not make promises that cannot be kept, such as promising not to tell anyone.

Apply your art: Delicately offer the student the freedom to explore their story through your art form. Find creative ways to integrate aspects of it into the current project, or assign a side project, and look for opportunities to tutor them through the process.

Be patient: The aforementioned steps can and will probably take several conversations/encounters. Do not force the subject if the student recoils. You should balance gathering information about the situation with building a safe relationship. Know that you do not have to provide answers. ***Make sure to write down any and all of these conversations throughout the process and report them to your Volunteer Coordinator or Director of the Partnering Organization.***

Review

Concepts to Remember:

- Volunteer Theme: An ASTEP Volunteer’s mission is to empower each child to have an active, positive role in the development of their own life and the life of their community. Through the arts, the volunteer aims to develop a sense of synergy with the children that should inspire self expression and help seek solutions to their challenges.
- Never withhold information that you should share with your Volunteer Coordinator or Director of the Partnering Organization. Always report stories of an abusive or oppressive nature. Do not forget to write this information down!
- Aim to facilitate safe and supportive learning environments that make each student accountable for the well being of the entire class. Use open-ended questions to encourage their process of discovery and creation.
- Aim to develop communal projects that provide students with a sense of pride and ownership inside of their classroom community.
- Strive to engender activism in the students and an interest in the growth and development of the greater community.

Reflection

- Take 30 minutes to reflect on why you want to volunteer and what you hope to gain from this experience. Consider what you would like to ideologically and tangibly leave the community with (beliefs, skill sets, etc.).
- What does an ideal learning environment look like to you? Considering your past experience, write down the rules that have been most vital in creating a safe and creative space.
- Lastly, considering the different communities you belong too; write out how you’ve been actively involved in their growth and development. List activities and organizations that you’ve assisted or created.

Cultivating an ASTEP Community

“A child severely deprived of shelter, living in an overcrowded home and an impoverished neighborhood may not be able to absorb an education even if there is a school nearby. Violence and abuse at home can force children onto the streets, where they are more likely to become entrenched in poverty. Discrimination can be an obstacle to learning at school and can cause children to drop out. Exploitation generates poverty by keeping children out of school, in poor health and subject to further psychological and physical abuse. The effects of these abuses are far-reaching and enduring; they rob children of their childhood, preventing them from fulfilling anything close to their full potential”. -UNICEF



The struggle against poverty requires solutions on an individual level and a societal level. As ASTEP volunteers, it is our goal to support our partners and educate their communities about these abuses, while facilitating a classroom environment that develops healthy personal and social habits.

Accountability

ASTEP Volunteers aim to facilitate safe and supportive learning environments that make each student responsible for the well being of the entire class. As important as it is for every individual story to be heard, it is equally important that we instill in others the compassion to listen. By asking students to participate in developing guidelines and rules that assist in establishing a supportive environment, the students learn how to be appreciative and active listeners. By learning to co-create, children will learn to appreciate and respect each other, and develop a sense of collective ownership for their classroom experience.

Communal Projects

Volunteers aim to develop communal projects that provide students with a sense of pride and ownership inside of their classroom community. Stories are interrelated; individual hardships are almost always the function of larger social challenges. Our job as ASTEP Volunteers is to create compassionate and encompassing artistic projects that include as many views as possible. Take some time to speak to other members of the community. Remain open and sensitive to

their stories and free of judgment. Before you begin your work remember that based on your own cultural perspective, you may have an agenda which can be in conflict to the community you are trying to serve. You may find yourself wanting to jump to conclusions and/or confront those who have caused the community pain. ***However, we must acknowledge that the situation is always far more complicated than we understand.*** If we are to truly serve these communities our agendas must remain outside the picture and our relationship to ideas of right versus wrong must remain flexible.

Take a moment each night to digest and release any frustrations based on cultural or social differences so that you may re-enter the work the following day with an open heart and mind. ***In order to really connect with the foundation of a community, an ASTEP Volunteer has to be an open channel for that community's stories, and remain as objective as possible.***

Building Clear and Transparent Relationships

Given that art is our catalyst for empowerment, ***it is essential that volunteers develop transparent and trusting relationships with all of their students.*** Without sensitive and clear boundaries, students will not feel safe enough to share their stories and explore their potential. Set your standard for transparency and trust, by sharing your own story and skill set. Do not ask the kids to share or reveal anything that you would not be comfortable sharing or revealing. Emphasize that artistic growth is dependent on the ability to be vulnerable within a supportive environment. Remain humble throughout the process, admitting mistakes, asking questions legitimately, and sharing personal discoveries made along the way. Rather than making the work your final product, allow their journey through the work to be your primary purpose, wherever that journey may lead.

Inspiring Responsibly

An ASTEP Volunteer strives to inspire the students to become more actively involved in the growth and development of the greater community. This work brings challenging personal and social issues to the surface, and students may react emotionally. It is your responsibility to provide outlets for them to channel these feelings. Help create realistic action plans that each student can engage in personally on a daily basis. If the student is already engaged, acknowledge and reinforce their efforts. Do not allow frustration over a lack of immediate answers to consume you. Point those needing help in the direction of the Partnering Organization. Create bridges between students and help them continue to cultivate their own common support systems. Remember: we are in these communities because there is a need for our presence.

Cultural Sensitivity

Definition:

Culture Shock: sudden exposure to unfamiliar culture: the feelings of confusion and anxiety experienced by somebody suddenly encountering an unfamiliar cultural environment.



“I guess what I really love about this place is that race doesn't really seem to matter at all. The culture that I'm a part of here isn't one of race or language but of art. I mean it becomes apparent when we noticed that it's only the black facilitators writing the rap in the chant or that only the Spanish-speaking facilitators can actually communicate to the people that we meet in the projects. But on the whole, a place like this and an artist culture like this transcends all of that. For the first time, I feel that we are all on the same level playing field. I suddenly feel like I have a family and a lineage. Maybe I don't have actual grandparents but they can be Martha Graham and Kandinsky and Lauryn Hill. This week is the first time that I've actually felt like I was part of a culture that I can be proud of”. -Caitlin Gwin; ASTEP Volunteer

Culture shock will most likely be an inevitable aspect of your volunteering experience with ASTEP. Though culture shock is by no means a clinical condition, it is still a very real condition, with ***symptoms that include exhaustion, lack of patience, irritability, arbitrary emotional outbursts and anxiety***. Most of the time people are not even aware culture shock is happening; if you are not prepared with the tools to be sensitive towards, culture shock, it may be detrimental to your physical and mental health.

Wherever you are traveling, whether it is nationally or internationally, every community is cultivated differently. The lines of communication are different; the food is different; the measures of happiness are different; what constitutes right and wrong, appropriate and inappropriate, is often different. Volunteers often find themselves feeling “outside” of and sometimes “un-welcomed” by the community. We suggest, rather than finding yourself frustrated by, or in confrontation with, the ideas and principals of those who are dissimilar to you, you must see this as an opportunity to do what we do best: Translate- through art- these opposing concepts into universal approaches of understanding. When your truths are challenged by others, keep in mind that your perspective is actually being challenged and broadened.

“People reflect their cultural heritage and human context; their knowledge and experience are mediated to them through their language and culture. Anyone wishing to communicate in an adequate fashion absolutely must take these things seriously. (Art), must challenge culture, it must not crush it; to crush a culture is to maim its people. This means that the task of a volunteer is encounter; a respectful engagement and dialogue with people wherever they are...

Sometimes, in going far away, we go like tortoises, taking our house and home (prejudices) with us. But if we can identify our narrowness, our pettiness, our limitations, and our boundaries, and if we can break through them and into the world of others, we are truly on the verge of (compassionate service).”

-Bread for the Journey

1. Develop a sense of empathy, flexibility and creativity informed by cultural knowledge.

We have to understand that our perspective is based on our own personal experience and not universal truth. It will be challenged. As ASTEP Volunteers, we have to begin by humbly and enthusiastically immersing ourselves in material about the culture we are serving. Learn about those whose stories you want to share. Acknowledge stereotypes about your culture and theirs. ***Avoid making any generalizations.*** Choose to embrace rites and traditions as you would any new creative endeavor with a sense of openness and eagerness to learn and explore. Trust that what you do not understand initially will be enlightened during the experience. Never stop learning. Aim to create comparative opportunities for yourself; identify previous knowledge and evaluate the ways this new experience has changed your prior understanding. While working internationally or in an unfamiliar environment, it is imperative that you remain as open and non-judgmental as possible. What is the norm for one society may be foreign and, at times, even inappropriate for another. ***The best way to learn about a group of people is to ask and to listen.***

2. Expect to step out of YOUR comfort zone.

Expect to be immersed in the living conditions of the impoverished community (i.e. – rice for every meal, bucket showers, hand washing of laundry, bed sharing, limited electricity, and no readily accessible internet!). This will likely prove to be a challenging and anxiety-ridden undertaking, but understand that this is an important part of developing solidarity with those you serve. Receive what you are given with open arms, and be appreciative of the fact that, even though these circumstances might be uncomfortable by your standards, your partnering communities are providing you with the best they have to offer.

3. Create a common vocabulary that clarifies both spoken language and body language.

The English language is limited and loaded with baggage. Even though all of our partners speak English you will find yourself challenged by communication. Be aware of idioms and catch phrases that are specific to your personal community and language that can be considered offensive. Be sensitive to how your students and partners receive your language and do not hesitate to rephrase several times for clarity. In return, do not take their descriptive adjectives personally and ask questions about the meaning of phrases and mannerisms. You will learn that there are many different ways of saying “Thank you” and “I’m sorry”; of expressing love and showing frustration and there are many ways of avoiding questions. You will find that people are often afraid of embarrassing themselves and prefer to remain silent over asking questions because they are not familiar with the language. Establish terms that you can use repeatedly. Constantly define terms that you newly introduce.

In foreign circumstances, where language is limited, non-verbal communication can be the main way of interpreting feelings and responses. Challenge yourself to be conscious of your behavior and reactions. Pay extra attention when you are tired or overwhelmed. Simple gestures can prove to mean a plethora of things across cultural lines. Acknowledge how you manifest stress, vulnerability, and frustration. Our partners and students are very impressionable and receptive to what could be considered controversial behavior. Learn from the experiences and mistakes of other volunteers and gracefully learn from your partners and adhere to their recommendations. If you feel that an aspect of the work asked of you by a partner contradicts the mission of the organization, write down the question and bring it to an ASTEP Volunteer Coordinator immediately. We will help assess the situation and devise a plan on approaching the Partnering Organization.

4. Walk alongside the community you encounter, do not assume their baggage as your own.

The impetus for volunteering primarily comes from a place of “giving back.” You will see that there will be those who interpret your actions differently and try to take advantage of them accordingly. It is important to be aware of these misinterpretations of purpose, and immediately address the issue with clarity and sensitivity. Parents have asked our Volunteers to adopt, endorse, stay away, and even marry their children. Community members have asked us to advocate, leave, fight them, and support them. Students have asked for clothing, money, food, sponsorship, defense, driving lessons, and movie tickets. All of these are legitimate requests being that we are foreigners that exist outside their circumstances and clearly have more means at our disposal. We find ourselves, in certain cases, desperately wanting to provide these requests; especially when a jacket for an under-clothed child costs considerably less in their community than it does in ours. ***We must remember that our service is not charitable but educational, and unfortunately, we do not represent ourselves individually in the eyes of the community but the organization [ASTEP] as a whole.*** If we were to provide special hand outs, community members will rightfully request more from our partners and/or simply take offense to our “pity”. We need to recognize that by providing outside our given means of service, we are communicating that the service we offer is not enough. Never make promises, even about returning, even when you mean it. None of us know what life has in store for us in the future. If you find your need to give on a personal financial level to be overwhelming, there are ways to support the local Partnering Organization. Talk to your ASTEP Volunteer Coordinator to see what options are available to extend yourself further.

5. Be mindful of EXPECTATIONS and assume NOTHING as given.

ASTEP experiences are challenging. They require a high level of vulnerability, humility, and understanding. They will test your patience, exhaust you physically and emotionally, *and demand adaptability*. Volunteerism tends to be romanticized, especially when encountered in foreign countries. There is nothing romantic about suffering. From the moment you receive this manual begin to take particular notice of your expectations for this experience and constantly revisit them throughout the process. Expect to put the children first. Expect to be overwhelmed. Expect to fail and challenge yourself to see beyond those failures. Expect to be uncomfortable. Expect anything to happen. Assume that there are no safe bets and that the foundation you are used to standing on will be rocked. Write out all of the givens in your life to date (from running water, to toilet paper) and no longer assume them to be a required part of your daily routine. Make it a priority to reflect on your process and share your experiences daily. The same way your students learn through reflection in the classroom, you will learn through reflection in your process. Remember that culture shock will manifest itself in many ways physically and mentally and the more aware you are of where specifically the shock comes from, the quicker you will be able to address it. Know that this experience is not for everyone, but by experiencing it you can begin breaking the barriers that limit your own personal life and cultivate a compassionate mind frame that will enhance your life's purpose.



“My experience in India was overwhelmingly beautiful. I was actually quite terrified to go because I thought that the culture would be too hard for me to adjust to, but Shanti Bhavan had a culture all on its own that I fell in love with. A big challenge that always comes up for me in these environments is opening up the children to their own emotional baggage that hasn't had the chance to be released. In India, the children have faced abuse and/or suffering on many levels and rarely have the chance to talk about it or work through it. We did an exercise with the older children to encourage them to burn something in their lives that hinders them (whether it's an experience or a part of themselves) and many of the ninth grade girls could not do it on the first night. I sat there with my arms around them, and all I could do was sob with them. They didn't need me to say anything, and I could feel their pain so deeply that I had no other choice. The next night they each came up to me and said that they wanted another chance to burn their papers; to let go; to start over. It was an extremely powerful experience, and we were only able to get to that point with them through all the sharing we had done in the form of dance, drama, and music for five intense weeks. I believe that I belong to the Shanti Bhavan family now and a part of my heart will always be with them.”

-Cindy Salgado; ASTEP Volunteer

Reflection

Consider...

- Reflecting on the second half of the “Bread for the Journey” quote – what would you consider your personal limitations and boundaries to be?
- Develop a sense of empathy, flexibility and creativity informed by cultural knowledge:
 - How is the community you are working with marginalized?
 - What cultural practices particular to the region are you familiar /unfamiliar with?
 - What is the mission of the partnering organization, and what have their challenges and successes been with the community?
 - What have been the experiences of past volunteers in the region?
- Expect to step out of your comfort zone.
 - How do you experience stress and uncomfortable situations?
 - After an overwhelming day or event, how do you decompress?
 - In your everyday life, what practices, smells, sites, sensations, ground you?
 - How often do you need to eat before your temperament is affected?
 - How do you feel about bugs and living in cramped spaces?
- Create a common vocabulary that clarifies both spoken language and body language.
 - Our ability to communicate clearly and assertively will help create a safe and trusting environment where our facilitators and students will feel free to create together. Take the time to become aware of how you communicate habitually and how every action we take expresses our point of view and often separate us from the person we are trying to communicate with. (Refer to our Communication Skills worksheet to begin exploring your communication skills.)
- Build Transparent and Trusting Relationships.
 - What stories are you comfortable sharing? What stories are you not comfortable sharing?
 - What does it mean to make your priority “the journey” rather than “the work”?
 - What values foster relationships that are clear, transparent and healthy? What boundaries would you set to assure that these relationships are clear, transparent, and healthy?
- Walk alongside the community you encounter, Do not assume their baggage as your own:
 - Remember that your service is educational and not charitable. Do not personally offer material or financial resources. Your art is your resource.

Inside the ASTEP Classroom

***“Give a person a fish and you feed them for a day, teach them how to fish and they feed themselves for a lifetime!”
-Chinese Proverb***

In an age where conventional approaches to education are being re-examined and adjusted to our ever changing cultural climate, ASTEP believes collaborative, relational, artistic experiences can provide a solid foundation for long term change. ***Through the arts, ASTEP Volunteers challenge students to think outside the box, to think in terms of possibilities rather than the probabilities, and to create a practical palette of choices that make happiness attainable and failures productive.***

Before stepping into the classroom, consider taking one moment to articulate for yourself a personal goal that helps keep you grounded and engaged in the work. This theme should serve as a steady foundation as you implement your lesson plans. If you feel like you are straying from your class objectives, remind yourself of your goal, and re-engage with the work. Some examples that have proven to be effective for helping to develop imaginative, sensitive, and liberating artistic projects have included:

***Life is not about a state of eternal happiness,
but rather about knowing how to cope with the constant suffering put before us.
If you can think it and believe it, it can be possible.
Have faith, life will transpire as it must!***

Our students are unbelievably perceptive, so we aim to be transparent. It is crucial that you enter a classroom with clarity about where you are coming from and where you are going. Even if you are only participating in a program for one day, the experience will be doubly rewarding, and much easier to manage, if you establish a clear process and concrete goals.

The following are additional helpful guidelines to help you prepare for being in a classroom with children as an ASTEP Volunteer. Though some of the following material will prove rudimentary for experienced educators and overwhelming for educators with little or no experience we encourage the review of the entire document as there is information specific to ASTEP programming.



Creating an ‘Open Learning Environment’



Appreciative Inquiry

Appreciative inquiry is the art and practice of asking questions that strengthen a person’s capacity to apprehend, anticipate, and heighten positive potential. Appreciative inquiry involves a particular way of asking questions that helps individuals envision a future that fosters positive relationships and builds on the basic goodness inside that individual. In so doing, it enhances the individual’s capacity for collaboration and change. For the purpose of classroom use with children, it operates from the following assumptions:

- Inside every individual there is something that can be valued
- What we focus on becomes the reality we create
- The language we use helps create our reality
- The act of asking a question begins the process of making changes
- People will have more confidence to journey to the future when they carry forward the best parts of the past

Appreciative inquiry encourages people to begin the process of creation and change based on what individuals or communities already have. This is done through:

- **Discovering** what is.
Figuring out what knowledge, stories and experiences already exist on which to build future change.
- **Dreaming** about what might be.
Envisioning positive possibilities and results through visualization exercises.
- **Designing** what should be.
Creating structures, relationships, plans and processes that support the actualization of the visualizations.
- **Delivering** what will be. Evolving from the development of a plan of action to application of that plan.

The Open-Ended Question

Open-ended questions are ones that cannot be answered with one word. They often begin with words like *why*, *what* and *how*.

Some examples of open-ended questions are:

- Why do you feel this exercise is important?
- What did you like about today’s lesson and why did you like it?
- Have you experienced anything like this before? What was it and how was it similar?

Formulating open-ended questions is a key part of being an effective educator and mentor. By frequently incorporating these types of questions into your teaching, you will come to understand the community you serve and learn more about the values, beliefs, customs and traditions of that community. Open-ended questions can also serve as an effective evaluation tool for your lesson plans.

What is a *curriculum*?

The term “curriculum” is often (and incorrectly) used interchangeably with the terms ‘lesson plan’ and ‘syllabus.’ While a curriculum often includes these other teaching tools, it is important to understand the differences between them.

A *curriculum* is a [written] document used by an educator that guides his/her coursework. Curriculum development begins by synthesizing the pre-determined program objectives, your personal goals and skill set, and the an assessment of your students’ interests into a series of clear and achievable objectives.



Additionally, ASTEP will provide you with an Art-Index of vocabulary and activities to help you specify your goals for the students. This index is based on a list of standards written by The National Headstart Program and The National Endowment for the Arts. A curriculum should always include the students learning objectives (referencing the Art Index).

A curriculum also includes a syllabus and a lesson plan(s).

What are a *syllabus* and a *lesson plan*?

A *syllabus*, in simple terms, is a basic overview for your classes and identifies the subject(s)/ topic(s) being taught and the general manner in which the material will be delivered to the students. A syllabus is often provided to the students so that they have a clear understanding of the tasks at hand.

A *lesson plan* is a list of activities that the class will engage in throughout the day, week or even the semester. These activities are directly informed by the standards.

As educators, we are often consumed by the daunting question,
“What activity should my students *do* in class today?”

We often forget that our primary question *should* be
“What do I want my students to **LEARN** today?”

Identifying what you want your students to learn is called identifying the *learning objective*. It is step-one in creating a relevant and effective lesson plan. Remember, no matter how detailed your lesson plan, you must try and remain as flexible as possible. As an educator you will often find that you are expected to teach children from many different backgrounds with some students

more advanced than others. When creating your lesson plans, try to provide a few options – one for the more advanced student, one for the “average” student, and one for the student who faces unique challenges. While exploring the lesson plan you should aim to see how you can make the activities more and less challenging. By preparing your lesson plan with these options in mind, you will be able to effectively meet the needs of the diversity in your classroom. A lesson plan that is flexible allows the educator to differentiate instruction, therefore maintaining a sense of calm and control during the activity.

Consider: What did you take away from this section?

1. What is your personal “theme”? How do you foresee it grounding your teaching experience?
2. Imagine that you are leading a workshop introducing your art form to a class of students. What open ended questions might you ask to get to know the students and their ideas about the class?
3. How do you feel these teaching instruments (curriculum, syllabus, and lesson plan) will affect your volunteering experience?
4. Take a pause – grab a refreshing beverage – and try the “Appreciative Inquiry” exercise and the “Open ended Questions” exercise in Part 4 of the manual.

Creating an Engaging Curriculum

In this next section we hope to provide you with a step by step approach to developing an engaging curriculum and lesson plan. We will be acquainting you with our Arts Index and providing sample curriculums and lesson plans for you to reference as you develop your work onsite. Feel free to work along side this document by using the instruments provided in the appendix.

Step 1: Clarifying and Establishing Objectives

On page 14, we ask you to take some time to create a personal goal for yourself. You will now want to take that personal goal and connect it with your specific skill set (as we identify on page 16) to create a personal objective. Here is an example of what we mean, using one of the example goals on page 14 and a sample skill set.

- *Personal Goal: If you can think it and believe it, it can be possible.*
- *Skill set: Theatre background with an emphasis in improvisation.*
- *Objective: I will demonstrate how creative exploration can expand the way we problem solve through improvisation activities.*

Your objective wants to clearly describe why, how, and what you want to do.

Secondly, ASTEP and their partnering organizations have determined a list of clear objectives for their programming. These objectives address the concerns the partners believe best fit ASTEP's capacity. Once you have been placed, ASTEP will be providing you with an On-Site Manual that will outline these objectives. Take the time to become familiar with each objective and consider its meaning. For example, for our partnership in South Florida, one objective reads:

- *To discuss morals and ethics within their {the students} cultural context.*

At first glance, a volunteer might miss the verb “discuss” and assume that the objective aims to “teach” appropriate moral and ethical values. However, that is not the objective. The objective is to simply facilitate discussions about morals and ethics. If you are curious how and why the partner believes this addresses a specific concern that you can address, reach out to the on-site administration. Don't take any of these objectives for granted!

Lastly, consider how your personal objective connects with the program objectives. For example:

- *If the program objective is to facilitate discussions about moral and ethical values within the cultural context...*
- *And my personal objective is to use improvisation to explore creative solutions...*
- *Then, I will use improvisation activities to explore moral/ethical scenarios and consider traditional and non-traditional resolutions for the scenarios.*

Step 2: Outlining your Curriculum through Backwards Planning

Now that you have a clear set of objectives, we ask you to loosely outline a curriculum that can serve to provide you with a foundation to jump from. We also suggest that you plan your curriculum backward so that you maintain perspective on what is possible within the allotted period of time. ASTEP requires that you produce a sharing with your students for their community. If your objective were to “use improvisation activities to explore moral/ethical scenarios and consider traditional and non-traditional resolutions for the scenarios,” then some final project ideas may be:

- *A short skit or short film written and performed by the students.*
- *A series of monologues/ poems/ or scenes performed by the students.*

Now that I have a final project idea, I can apply it to a backwards plan. Below is a sample backwards plan for a 6 session placement:

<i>Session #</i>	<i>Class Goal Description</i>	<i>Art Index Vocabulary/ Activity referenced</i>
6	Closing affirmation and reflection	Explore the moral and ethical implications of the theatre
5	Sharing for the community: a short skit written and performed by the students	
4	Rehearsal for sharing and review of material explored thus far	
3	Exploration: What do we and our families value?	
2	Exploration: Basic Improvisation techniques.	Create and improvise scenes collaboratively
1	Introduction and Assessment: Introduce myself, the class goal, develop a class contract and assess the students skill set.	Script-Writing, Improvisation, Story, Imagination

Consider the following:

- Opening with an assessment and end with a reflection. Build into your curriculum the time to get to know the students right off the bat. This way, you know that you are consciously taking their skills and thoughts into consideration. Close with a reflection so that the students walk away having communicated what they gained from the program.
- Limit the scope of your sharing based on the amount of rehearsal or preparation time you have. Can you prepare a 20 minute piece or a 5x10 foot mural in three 45-minute sessions? Probably not. Be realistic.
- Reference the ASTEP Art Index in order to build in valuable vocabulary or activities that will strengthen your lesson (we guarantee it!). You can find the ASTEP Art Index in the Appendix of instruments.
- Remember that this outline will change. You will know a lot more about what is possible after your first assessment.

Step 3: Detailing your Lesson Plan

Now that you've completed a curricular outline, you can start preparing your first lesson. First, refer back to your curriculum and build off of your class goal. We highly recommend that your first class goal should include: *introducing yourself, the class/program objective, creating a class contract (code of conduct), and getting to know the students*. Next ASTEP has a working structure that we believe will prove to engage your students.

The following are the five components you might try to help you construct a lesson plan:

Introduction and Warm-Up – This is an opportunity for you to establish the dynamics of your classroom environment. Consider what your personal favorite artistic environment has been and try to manifest those circumstances. Change up the classroom space, and the manner of relating to teachers, rules and guidelines. Take the children out of the world of their previous lesson. Create a routine that is practiced regularly so that the children develop a vocabulary that they can identify with.

Mini-Activity/ Introduction of Theme and Class Goal – Vocabulary is fantastic. Introduce arts vocabulary; re-introduce and repeat it all class long. Put the vocabulary into practice through a short and engaging activity. Take this time to role model the activity, and then have all the students participate. This activity should engage the whole class.

Main-Activity/ Creative Engagement and Application. – The bulk of your time should be spent on a main activity. From writing adaptations to rehearsals, to researching and painting murals; this is your opportunity to practice newly-acquired vocabulary in the context of a larger project. Allow the students to apply what they have learned individually or in small groups, so you can assess how they have retained the knowledge. Be certain that your main activity actively ties in to the learning objectives you expect your students to meet. Every activity you lead in your classroom should be clearly associated with an arts “standard” in your field. **See list of arts standards at the end of this manual.*

Reflection – Often volunteers become so focused on a project at hand that we forget to focus on the process of what is being revealed to each participant personally. Most volunteers like to build in reflection at the end of class. [Journal writing for example.] Make reflection both verbal and non-verbal -- both are important skills that students struggle to develop. The more opportunities we create for them to practice communication, the more success they will have in the future.

Closing and Wrap-Up – Finish on a strong note. Create an activity that reinforces the work they have done, the project they are working toward, and each other as a community. Most of what students retain from a class comes from how they feel at its conclusion. Even if the class has gone in the complete opposite direction of what you intended, that can be a wonderful learning experience if you choose to bring that to light.

The following example should provide you with a general idea and some helpful hints on filling out your lesson plan.

Class Goal: Consider making your class goal an open ended question. “What are family values?”				
Art Index Vocabulary and Activities Referenced: Feel free to list the number rather than writing them out.				
<i>Section</i>	<i>Activity Title/Description</i>	<i>Reflection Questions</i>	<i>Materials needed</i>	<i>Time</i>
<i>Intro/ Warm-up</i>	This is your chance to introduce the group to your art form – and allow the students to get a taste of your energy!	Take this time to set the rules for engaging your class.		Pace yourself!
<i>Mini- Activity</i>	Introduce your Learning Objectives for the day and the vocabulary you will use – use an activity that clearly models your goal. Use personal performance as a potential illustration. Feel free to include a visual demonstration.	Reflect on the vocabulary. Make sure they understand and give them fun ways to apply it throughout		Be realistic!
<i>Main- Activity</i>	Provide appealing titles for your activities. Hopefully you will revisit these, and they will have an easier time associating lessons learned if they can remember titles.	Frequently ask your students to articulate what it is they are doing and why. It is always helpful to ignite their creative process with an open-ended question!	Be specific, especially about who will be providing materials. Be sure to reserve these materials in advance and get confirmation that they will be available. Always put requests in WRITING!	Build in time for Questions!
<i>Sharing and or Reflection</i>	Draw connections between each activity and the lesson goal. Involve them in the learning process by making them aware of what they are learning as they go.	Reflect on how this information will be used throughout their time with you.	Everything from chairs, to pencils	Leave time for Reflection!
Class Assessment: Take 20-30 minutes after the class to write any successes and challenges in the class. What did you learn from the students or about the activity? What would you like to repeat or improve in your teaching practice or planning?				

Remember:

- Write out the steps of the given activity in as much detail as possible. In this way, if you become ill or are otherwise unable to teach your class on any given day, the lesson plan you create can guide your substitute teacher through the exercise without confusion.
- Remember to find ways to simplify your activity and also to make the activity more challenging. In this way, you will never be stumped by the occasional fast and/or slow learner in your classroom.

Collaborative Teaching

Many, but not all, of ASTEP's programs require ASTEP Volunteer Educators to create and teach collaboratively. The process of teaching collaboratively can be incredibly rewarding, and at times challenging. The most important thing to remember is to stay open to the comments, suggestions and constructive criticism of your partner. Communication and respect are fundamental to a collaborative teaching experience.



Why do collaborative teaching?

“Teaching” is to show or explain to someone how to do something or perform a specific skill. The “Arts,” as defined by Webster’s Dictionary, are subjects of study primarily concerned with the processes or products of human creativity. We all teach from our singular person and therefore from our singular perspective which can make connecting with some students difficult. When we teach collaboratively the students are presented with several perspectives and multiple experiences to which they can relate.

Preparing a Collaborative Teaching Experience:

Understanding your role

Many educators and artists are not accustomed to collaborative teaching. If you are a teacher in a classroom, regardless of where you stand or whether or not you speak, you should always assume the students see you as a teacher. Even if it is not your turn to lead the activity, remember you are still setting an example. Make certain you are listening and investing in your teaching partners. If you physically engage in the lesson the students will want to as well.

If you are not actively instructing the group, your responsibility should shift to help manage the discipline of the classroom so that the other educator can be free to focus on their teaching. Never allow yourself to ‘check out’ or ‘zone out’. If the students have to be present, so should you!

Try and be aware of what role you play in your teaching collaboration. Are you a leader? Are you a supportive assistant? What role would you like to play? What role do you end up playing most often? Communicate with your fellow teachers and develop a system for sharing the workload of the classroom instruction.

TRUST YOUR PARTNERS. Everyone has different teaching styles and therefore will not necessarily approach the work in the same way. This is a good thing! Students learn in many different ways and will only benefit from diverse teaching methods. **NEVER OPENLY CONTRADICT YOUR PARTNERS;** though you may not always see eye-to-eye while in the classroom, figure out a protocol on how to disagree in a classroom constructively.

Observation and Reflection

Once you begin to execute your lesson plan in the classroom, you will realize creating a lesson plan and accomplishing the goals of your lesson are two different things that may not coincide, especially in collaborative teaching. The advantage of collaborative teaching is that you can always have one set of eyes and ears observing the process and classroom dynamic. The observer should make an effort to write down what worked and did not work inside the classroom. Being mindful to always deliver criticism constructively, sharing observations and reflecting on the experience are essential to the collaborative teaching process.

Classroom Management

Day One

Breathe. Understand and accept that being nervous on the first day of teaching is quite normal. Remember to stay positive. Greet the children as they enter the room and try to associate names with faces as quickly as possible. Especially when teaching abroad where the children may have traditional names with difficult pronunciations, have the students wear name-tags or write their names on folded cards or papers and place them on their desk. Introduce yourself and show your human side. Avoid making apologies for any lack of teaching experience. Your enthusiasm for the subject matter and your ability to engage students is more important than experience.

An effective trend among educators to help establish a new teaching style/environment is to allow students to participate in constructing a code-of-conduct or set of rules and ramifications for breaking the rules. Remember to let students know that you are ultimately responsible for maintaining a fair learning environment and maintaining standards all ready in practice by the partnering organization and that the rules of conduct inside your classroom must reflect this. Once compiled, we suggest having all students verbally agree to the rules and post a written version of them on a wall in the classroom for future reference. Often this gives the students a sense of ownership of their learning environment and camaraderie with you, and can help minimize classroom management issues later on.

Communication Skills

As ASTEP Volunteer Educators, your ability to communicate clearly and succinctly will help create a safe and trusting environment where our students will feel free to create with you. Take time to analyze how you communicate habitually and how every action expresses a point of view.

Listening Skills

ALWAYS be an “active listener”. Really, truly listen to what a person is saying to you. DO NOT try to formulate an answer in your head before they are finished speaking; you will find it is next to impossible to pay full attention to what they are saying. The goal of listening is to clarify thoughts, ideas and impressions, NOT to debate over matters of opinion.

Avoid “detracting responses” such as making judgments or generalizations, ignoring what the person said, interrupting, debating, or defending. Active listening will help you offer positive reinforcement for speaking up, show welcome appreciation to those who speak, show that you are paying attention, help you clarify your understanding of what is being said, and give you concrete ways to facilitate conversation.

Non Verbal Behaviors

Non-verbal behaviors are noticed before communication. Posture, energy, facial expressions, and even attire are all examples of non-verbal behaviors. It is crucial that we begin observing our own non-verbal behaviors and the messages we, and others, are communicating through them. Non-verbal behaviors include body movement, nodding, smiling, facial expression, eye contact (or lack of it), and touch.

Observe the non-verbal cues of those around you. Try and decipher the passive non-verbal behaviors from the assertive ones. Can you tell if someone *looks* interested? Do they have something to add? Are they holding back from speaking but are participating with nods, frowns, occasional smiles, etc.? Is there an obvious assertive non-verbal behavior like maintaining eye contact? Speaking with a firm and confident voice? Maintaining appropriate facial expressions? Establishing specific distance from other people?

Verbal Behaviors

Speaking can be difficult especially when in front of a group. As you teach, your ability to speak clearly and transparently will set the tone for our agenda. Sounds (grunts, sighs etc) are other verbal gestures that assist in communicating points of interests. Anytime you speak or use a sound to communicate you are either emphasizing your non-verbal behavior or contradicting it. Be aware of the words and sounds you use. Remember to not be afraid to take the time to formulate a clear thought before expressing yourself.



Practice positive verbal behaviors such as greeting others, initiating conversation, volunteering a comment or question and complimenting others. Deliberately try to use the word “I” to make the conversation more personal. When engaging your students use “yes/and” rather than “yes/but” to help move conversations forward.

Avoid using general and non-specific words such as “thing”, “whatever”, “people” or “them”. Ask questions and gather more information before jumping to a conclusion or making an assumption. Encourage people to be specific. Ask for clarification, elaboration, examples, etc., to keep others from making blanket statements. Sometimes, rephrasing statements into questions can help re-open discussion and gain further participation from other members of the group.

Help Stimulate Discussions

Paraphrase contributed statements in a conversation to help reiterate the important elements and ask for comments from the other participants. Try and ask mostly open-ended questions, questions people cannot answer with yes or no answer.

Ways To Focus Discussions

Don't let the class wander off on a tangent. Use summary statements to maintain the focus. Repeat a few of the points that have been made in the course of the discussion and pose questions that relate back to relevant points. For example, "Joyce said x and Valentin said y; what do the rest of you think?"

Dealing with Challenging Situations

Rest assured, your patience in certain situations will be tried. As one ASTEP Volunteer Educator stated;

"The life of our students is equivalent to that of a storm. Anyone that attempts to engage them [the students] has to be ready to weather the storm to prove to the kid what no other person has been able to prove...no matter what, they are worth being loved!"

Do not take misbehavior personally. Be patient, take the time to listen objectively and encourage forgiveness. Classroom management is the most time consuming aspect of the experience. Be willing to weather the storm.

The Incessant Talker: This is a student who monopolizes the discussion. This behavior, while usually the product of lively enthusiasm, can dampen others' willingness to participate. Try to curtail their verbal involvement by waiting for them to take a breath, thank them for their input, and re-direct the discussion with a separate question to a different student.

The Non-Participant: You may want to use a question that could be asked of everyone, going around the room in order to get the quiet ones talking. Make the question non-threatening.

Chatty Kathy's: Try giving 2-minute chat times to your group before class begins. Know too that some students occasionally translate a word or phrase to a tablemate/neighbor who might not have as strong an understanding of English, be patient and observant when curbing this behavior.

Conflict and Tension: The most important thing to remember is to remain composed, watch what you say, and keep your voice calm. Remember that everyone in the room came with the intention of focusing on the subject matter presented. Re-focus the task at hand and provide a clear goal for the group to aim for.

REFLECT AND CONSIDER

1. When collaborating, what roles would you feel comfortable playing in the classroom?
2. Observe your non-verbal behaviors; how do you relate to someone who is dialoguing with you? What is your posture like? Do you make eye contact regularly? Do you feel comfortable with physical contact?
3. What is your sense of humor like?
4. What kind of student were you growing up? Did you fit any of the molds presented above?

Turning the Question Around: Finding Answers Through Collective Knowledge

ASTEP works with children who come from many different religious, political, cultural and socio-economic backgrounds. Partnering Organizations and family members/guardians in certain communities may find it inappropriate for teachers to delve into controversial matters like sexuality, religion, race and disability in the classroom. This does not mean, however, that your students will avoid asking such questions. Knowing how to handle taboo subject matters in the classroom is imperative. As an ASTEP Volunteer Educator we suggest you become familiar with the process of “turning the question around”.

By turning a question back to the group, your students have the opportunity to reveal points of view on their social experiences and provide you with an alternate perspective. Research suggests that human development and learning are primarily collective processes. Active dialogue is a vital component to attaining and interpreting knowledge. It is important for you, the educator, to know how to steer the conversation in a way that promotes sensitivity while also helping the children consider what information they already have and what they still need to know.

Discussing controversial issues in respectful and supportive contexts increases political engagement and tolerance toward others. How should you handle these situations when they arise?

When a student asks you a question that is too taboo for you to answer directly, turn the question to the group. Generally the students, amongst them, already have the answer. For example:

If a student asks, “Where do babies come from?” An appropriate response could be, “Well, let’s ask the group. Students, what do we already know about this? Do any of you have younger brothers and/or sisters? What did you experience and observe happening in your family?”

By giving children the freedom to construct their own points of view in the context of a group discussion, the educator is suggesting that what they have to contribute is valuable and applicable. Additionally, research indicates that children who demonstrate social and interpersonal skills early in life generally have more meaningful relationships within their peer group and (often) higher levels of academic success.

Giving and Receiving Feedback

As an artist, you should already understand the value of feedback to the process of creation. By allowing students an opportunity to reflect on and discuss the work of their peers, each student is given a chance to clearly express his/her individual point of view. Further, students (both as creators and observers) should be encouraged to actively apply what they have learned (themes, skills, vocabulary, etc.) within the process of thought articulation and group dialogue. By constructively critiquing the work of their peers, students develop a sense of support and camaraderie within the classroom while also learning how to respond to, appreciate and talk about art overall.



How to give feedback

Remind your students that the goal of giving feedback is to give them the opportunity to present an honest, specific, and nonjudgmental response to what they saw or heard. Allow the following points to guide the process:

- Remind them that when watching or listening to artistic work, they should try to enter into the experience fully, with all of their attention.
- Have them speak directly to the artist (not to the other students in the room or to you the teacher).
- Have them describe what they saw and the effect it had on them. Ask the students questions like:
 - What did you see?
 - How did it make you feel? What was your gut reaction?
 - What parts moved you? Struck you? Surprised you? Drew you in?
 - What did it make you think of?
 - What did you think the work meant? What do you think the artist was trying to communicate?
 - How was the work structured? How did that affect your response?
 - Did any of it not make sense to you? Was anything confusing?
 - Did you lose interest during any parts? Did anything not fit in with the rest of the work?

- Always try to add WHY!
 - What was it about the work that led you to your response?
 - What did the artist do that made you feel the way you did?
- Do not be afraid to help the students state the obvious, this could be a very useful feedback.
- Try and have the students be as specific as possible; use examples from the work as touchstones whenever you can.
- Try your best to avoid judgmental feedback that sounds general like “good” or “bad” or “liked it” or “didn’t like it”. Instead try to provoke the students to say more about how they responded and why.
- Do not describe how you think the work should have been.

How to Receive Feedback

The goal of receiving feedback is so the artist/student can get specific, unbiased information about how their work comes across to different viewers or listeners. Remind your students who are presenting work to:

- Show their work without any disclaimers or explanations because these can bias the response of the observers.
- Let the work speak for itself as it would in a performance or final presentation.
- Just receive the feedback by listening and writing.
 - Not respond to the feedback they receive- no one should feel the need to defend their work
 - Ask for clarification if they do not understand a comment.

Additional tips for strengthening the learning experience in your classroom:

- Instructions should be clearly understood by all of your students. To ensure that everyone understands, try asking members of the group to restate the instructions for the group.
- Use verbal and nonverbal instructions (i.e. Try a hands-on demonstration of certain procedures and/or activities within the project or provide a sample of what the result will look like.)
- Be attentive and sensitive to the needs of your student. For example, if a student demonstrates restless behavior, allow him or her to take a small break for a few minutes by walking around or moving within safe areas of your classroom.)
- At the end of the lesson be sure to take time to review and wrap up.
 - Review outcomes, goals and results of your activity.
 - Review accomplishments. Use praise and positive reinforcement.
 - Review the purpose of the activity and discuss how the learning experience can be applied elsewhere.
 - Give and receive feedback. Ask your students to briefly share their thoughts and feelings about the activity.
 - Allow adequate time for clean-up and wrap-up.

LAST REFLECTION

1. As an artist, how do you normally receive feedback? What kind of feedback is productive and what kind is counterproductive?
2. In your opinion, what is the purpose of feedback?
3. What has caught your attention in this manual? What aspects are you familiar with, and what would you like to review and practice before working with your students?

Hopefully this information is helpful to you. The arts allow for everyone involved to both follow and lead. Use what you know.

We have plenty of staff to help you get back on track if you get lost. Stay transparent, no matter how difficult the situation. Remember why you are in the room – it is not to create performing artists, but to demonstrate that all challenges are surmountable if we support each other. No matter how simple the activity, we are always subconsciously engaging in the social skills necessary to survive. What a better way to do so than through the arts - the language of the soul.

Instrument Appendix: Lesson Planning Instrument

<i>Class Goal:</i>				
<i>Art Index Vocabulary and Activities Referenced:</i>				
<i>Section</i>	<i>Activity Title/Description</i>	<i>Reflection Questions</i>	<i>Materials needed</i>	<i>Time</i>
<i>Intro/ Warm-up</i>				
<i>Mini-Activity</i>				
<i>Main-Activity</i>				
<i>Sharing and or Reflection</i>				
<i>Class Assessment:</i>				

Instrument Appendix: Curricular Backwards Plan

<i>Curricular Goal</i>		
<i>Final Sharing</i>		
<i>Session #</i>	<i>Class Goal Description</i>	<i>Art Index Vocabulary/ Activity referenced</i>
11	Closing affirmation and reflection	
10		
9		
8		
7		
6		
5		
4		
3		
2		
1	Introduction and Assessment: Introduce myself, the class goal, develop a class contract and assess the students skill set.	

Work Cited

UNICEF: Childhood Under Threat, The State of the World's Children: Millions of children around the world miss out on their childhood as a result of poverty. Poverty deprives them of the capabilities needed to survive, develop and thrive. It prevents them from enjoying equal opportunities. It makes children more vulnerable to exploitation, abuse, violence, discrimination and stigmatization

<http://www.unicef.org/sowc05/english/poverty.html>

Cathy Malchiodi: is a leading international expert, syndicated writer, and author in the fields of art therapy and art in healthcare. She has published numerous books, including, *The Art Therapy Sourcebook*, *The Soul's Palette: Drawing on Art's Transformative Powers*, *Breaking the Silence: Art Therapy with Children from Violent Homes*, *Handbook of Art Therapy, Expressive Therapies*, *Creative Interventions with Traumatized Children*, and *Understanding Children's Drawings*, all of which are standards in the field. She has served as editor for several journals including *Trauma and Loss: Research and Interventions and Art Therapy*; she has also published more than 50 of invited book chapters and refereed articles and reviews various mental health journals. A popular speaker, Cathy has given over 300 invited keynotes, workshops, and courses throughout the United States, Canada, Asia, and Europe. She has been an Adjunct Professor at Lesley University's Expressive Therapies Department for over 20 years and has been a visiting professor at numerous universities throughout the US.

<http://www.cathymalchiodi.com/>

W.H.O. (World Health Organization): WHO is the directing and coordinating authority for health within the United Nations system. It is responsible for providing leadership on global health matters, shaping the health research agenda, setting norms and standards, articulating evidence-based policy options, providing technical support to countries and monitoring and assessing health trends.

<http://www.who.int/about/en/>

Jamaica Center for Arts & Learning; Tools for Teaching Artists: Jamaica Center for Arts & Learning (JCAL) is a non-profit organization that offers visual, performing and literary arts, arts education and artists' programs to encourage participation in the arts and to contribute to the cultural enrichment of Queens and the Greater Metropolitan area.

<http://www.jcal.org/index.php>

Peace Corps; An NGO Training Guide for Peace Corps Volunteers: Today's Peace Corps is more vital than ever, working in emerging and essential areas such as information technology and business development, and committing more than 1,000 new Volunteers as a part of the President's Emergency Plan for AIDS Relief. Peace Corps Volunteers continue to help countless individuals who want to build a better life for themselves, their children, and their communities.

<http://www.peacecorps.gov/index.cfm>